

Розглянувши проблему аксіологічної репрезентативності культурних процесів в контексті феномена «другого народження» зазначимо наступне: *Актуалізація культуротворчого потенціалу особистості є цілеспрямованим процесом переведення особистості у відповідність до рівня культури засобами використання в освіті та вихованні її креативних здібностей, які у випадку дитини із особливими потребами набувають реалізації значень компенсційно-креативної функції культури.*

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#### PERSONAL DETERMINANTS OF FORMATION OF CULTURAL PRACTICE FUNCTIONS

*The investigation deals with the analysis of personal determinants of formation of cultural practice. The category of childhood of a child with special needs was considered as a period, when the phenomenon of “Rebirth” of such child occurs.*

**Key words:** *The process of cultural creation, cultural practices, personal determinant of the process of cultural creation, childhood of a child, having special needs.*

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#### THE ORTHODOX AESTHETICISM BY P. FLORENSKY: DESCRIPTIONS AND DISCOURSE

The description of aestheticism in the Orthodox is an extremely important aspect of human's study and the correct understanding of the Christian art works specifics. The aestheticism, speaking in various forms (from the romantic, neo-romantic to a post-modern), provides an absolutization of aesthetic, defending the autonomy of art and the aesthetic identity, their own nature and self-sufficient-needed sense of self-determination with human being and spirit's forms' complication . At the same time, the aestheticism extends the approaches to the interpretation of aesthetic is not limited to its rationalization and paying attention to the combination of the world of culture and life, of the world existing and transcendental, of the individual and human world, of the

real and imaginary world .

The Christian vision of a great formed mostly in the Late ancient period and were based primarily on F.Oleksandriysky's aesthetic views, early Christian apologists and Neo-Platonists' views. The most intrinsic link aesthetic ideas with its general world outlook positions is typical for early Christianity. Speaking directly about the problem of nice, the analysis of the sources proves that the three major worldviews early Christians played a major role in their understanding of the beautiful. First, the biblical idea of creation out of nothing by God led Christians to the high evaluation of the natural beauty of the world and man as the most important indicator of the divine creative. Secondly, moral and highly spiritual orientation of Christian doctrine forced him theorists cautious and even negative attitude to material beauty as pathogen sensual and carnal pleasures. And thirdly, social position and hostility of the early Christians, who expressed the interests of the oppressed and persecuted part of the Roman population, to the imperial elite, rolled luxury, generated their negative attitude to everything that flourished in the late Rome entertainment and decorations industry. () So this period affirmed the canon that the person who endowed the higher divine givens in its spiritual perfection is allocated and the outer physical beauty. Everything about the physical nature of man, clearly correspond to the appropriateness of their functional purpose, and the harmony of their relationship forms a perfect self-sufficient and appearance of human beauty. So the inner spiritual beauty reflected in its outer beauty. Indivisibility and unity of inner-spiritual and outer -physical human beauty in combination with general divine laws of life, showed the true beauty of a person on top of a majestic nature of being.

So, the idea of the Orthodox aestheticism interpret also as the understanding of the beauty in outer beginning of existence and God's grace. For example, if in the West existence of God had logical arguments ( particular in scholasticism), in Kyivan Rus such evidence was the existence of beauty. God is because there is beauty, as the Divine modus of existence and expression mercy to man. In this perspective reveals an antique idea of Sophian world, which was considered as work of art, and are confirmed in Ukraine as a principle of divine dignity of the art. In the context of this study interesting interpretation by P.Florensky ,who analyzed the aesthetic in the context of ontology and epistemology and aesthetic phenomenon in the unity of being and cognition.

Beauty is the central category of aesthetics by Florensky, but here he is referring to the beauty of Christian ideal and Christian holy sites. Note that the positions of the Orthodox worldview П.Флоренський criticized all the modern culture of the West, accusing it of betraying the Christian ideal. In his works ("Temple act as a synthesis of arts" (1922), "The Reverse Perspective" (1967), "The Law of Illusions" (1971), "Empire and empirical" (1986)), Florensky notes that an important knowledge counter aspirations of subject and object, because cognition is the first of all " lively moral communication personalities " (), when each for each appears as an object and subject. We consider that it comes the limit of knowledge, complete and absolute, that is the knowledge of the truth, completeness and its essential principles. If we consider that this truth of Christianity is concentrated in triune of God then agree that it is God as the limit of human cognition that had in mind by P.Florensky.

Aesthetics for him (as, indeed, for the main line of traditional Orthodoxy) - is a certain energy that permeates in all being, almost identical to spirituality and hard subject to formalize in verbal or systematic expression. In the concept P.Florensky beauty understood as Life, Creativity, Reality, it identifies the subject of aesthetics and the subject of theology, because the personality only if "everything is fine when it is addressed to God" (). Understanding of these works led to the appearance of numerous publications in Russia and Ukraine, whose authors tried to reveal the specific general aesthetic views of P.Florensky (R.Haltseva, K.Yusupov, S.Kravets, L.Yanchenko), or pay attention to consideration of certain specific problems of the theory of art (O.Henisaretsky, J. Murin, B. Rauschenbach). In addition, in many publications you can find the analysis of the concept of the rite of the Liturgy)P.Florenskoho, revealed in his purely aesthetic aspect

(V.Bychkov, A.Kurayev, O.Chertkov, Yu.Kalinin, K.Kedrov, S.Kravets). Note that aesthetic (simultaneously beauty and pleasure) in the system P.Florensky is an extremely important component of social and cosmic being (next to the truth and love, epistemical and ethical). First of all, it makes sense in relation to the knowledge of the truth triune in the act of the divine revelation.

Sphere of aesthetics in Orthodoxy, beauty considered in their subtlest, however, a still available form of detection is primarily as ensuite sphere between the heavenly and the lower worlds. Significantly in this regard is the fresco painting of St. Sophia church towers. It is constructed as the ascent from the profane scenes - mummer's games, hunting scenes and court ceremonies – up to the sacred (holy) completion of human activity. In an adjacent sphere of the mountain world descends Sofia as a carrier of the Holy Spirit (fully comprehended in Our Lady), and of the created consistently come monks –hermits, who have dedicated themselves to the service of beauty.

By the way, the ontology P.Florensky Sophia Wisdom of God overcomes the border between the heavenly and the bottom (unites both worlds). It is the first and graceful creature of God. For the created world "Sophia is a center of creative energy that fertilizes the art" (), so the aesthetic human activities. In the Orthodox aesthetics image of Sophia-Wisdom takes a leading place. P.Florensky interpreted the existence more in psychophysiological than in the ontological sense, stressed the importance of absolute beauty and spiritual Light. Absolute light is the absolutely beauty, while Love in its completeness stimulates the formation of each person as a spiritual and beautiful. To be crowned with love of the Father and of the Son, the Holy Spirit means the contemplation of the beauty.

Thus, the approval of the unity of light and beauty P.Florensky completed a long Neoplatonic-Christian tradition. Contemporaries, who mostly have lost their ability to spiritual vision, he explained that the main point of the Christian aesthetics, referring to the physical light, he saw in the main property of beautiful – the self-worth. Beauty is a kind of expression that is objective and as a factor of objectification associated with essentially light, because "it is all true light."

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### **ТРАДИЦІЙНИЙ ЕСТЕТИЗМ П. ФЛОРЕНСЬКОГО: ОПИСИ ТА ДИСКУРС**

*Опис естетизму в традиційній доктрині – це дуже важливий аспект соціологічних досліджень та правильного розуміння специфіки християнських художніх творів. Естетизм, враховуючи усі його форми (від романтизму, неоромантизму до постромантизму), пропонує його абсолютизацію, захищаючи автономію художніх творів та їх естетичну ідентичність, їх особливу природу та їх самостійність та незалежність від людини та складність духовних форм. У той же час, естетизм поширює підходи до інтерпретації естетизму як такого, і не зводить його до раціоналізму та звертає увагу на комбінацію світу культури та життя, існуючого світу та трансцендентального, індивідуального та загального світу, реального та віртуального.*

*Підтвердження єдності Світу та Краси П. Флоренський запропонував у своїй обширній неоплатонсько-християнській традиції. Сучасники – це ті, хто практично втратив здатність духовного світобачення, він пояснив основний доробок християнської естетики відносно фізичного світу, він побачив це у красі самодостатності. Краса – це вираження об'єктивного як фактору об'єктивізації асоційованого з суттєвим світом тому, що «це все дійсний світ».*

**Ключові слова:** естетизм, ортодоксальний, краса, світ, самодостатність